

CATALOGUES OF THE FINE ART SOCIETY, LONDON

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck NJ 07666
USA

Date of publication and production of master: 1979

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Location of original: the Fine Art Society, London, England.

Technical data

Producing laboratory: Chadwyck-Healey Ltd.

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Walker and Boutall ph. sc.

STUDIES & DRAWINGS BY
SIR EDWARD BURNE-JONES,
BART.

WITH A PREFATORY NOTE BY
JULIA CARTWRIGHT (MRS. ADY)

LONDON: THE FINE ART SOCIETY
148, NEW BOND STREET

APRIL, 1896

EXHIBITION No. 146

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## PREFATORY NOTE.

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"*L'ART, mes enfants,*" said Paul Verlaine, "*c'est d'être absolument soi-même.*" This Sir Edward Burne-Jones undoubtedly is, and this is the secret of his rare fascination. He is always entirely himself. His art is unlike that of other men, his conception undisturbed by any external influences. He has created a world of his own, where the air is full of strange, sweet music, and fair faces look down upon us from some far-off region where they dwell in a charmed atmosphere of reverence and delight. The beauty of natural fact and the wealth of ornament which glorify his visions are alike instinct with life. Each precious jewel, each fret-work of marble or ivory, each crinkle and fold of his embroidered draperies has a definite intention. Each growing tree and opening flower is touched with the same tender human sentiment. The enchanter's wand has waved over the scene, and the glamour of its spell still lingers there.

This personal and romantic vision it is which lends so indefinable a charm to the drawings and studies that are here brought together. Each bears the stamp of the painter's original genius, each reflects in a new and different form the passion and poetry of his artist-soul. And all alike reveal the wonderful patience and industry, the strenuous and unwearied energy with which he has

laboured during the last forty years, and still labours to-day, 'rising early, and late taking rest,' and devoting the whole strength of his life to his art. A careful and attentive study of these works will enable us to follow the steps by which Sir Edward has attained the thorough mastery of means that distinguishes him among imaginative painters, and will at the same time help us to realise the vast amount of toil and effort, the long tale of disappointments which go to the making of a single picture.

A few words as to the artist's methods may be of interest. First of all, he makes a rough sketch in chalk or pencil of the picture which he has in his mind's eye. Then he prepares a cartoon in water-colour or pastel of the same size as the painting, in which all the figures are introduced and the whole scheme is set forth. After this, he makes elaborate studies of every part of the picture. The faces and figures, the separate limbs, hands and feet are all studied from life, and the draperies and other accessories are minutely and accurately drawn. From these carefully-finished studies the master proceeds to paint his picture on the canvas, often going back to the model to correct his work and add the last touches. He never hurries or slurs over his painting, but keeps his pictures in his studio, often for years together, and works at them all in turn, as the spirit moves him.

Many of the drawings that we see here are preparatory studies for the famous pictures which are familiar to us all. We recognise the maidens of the Golden Stairs and the Mirror of Venus, the great Angel of the Annunciation, and the heavenly messengers who watch by the empty tomb on the Morning of the Resurrection. We see again

the love-lorn knight of the Chant d'Amour, the sad face of Fortune as she turns her fated wheel, and the fair-faced children who look down on King Cophetua and his beggar bride. Here too are the aged St. Joseph from the Star of Bethlehem, and the Mermaid from the Depths of the Sea, Perseus borne on his winged sandals through the air, and Pygmalion gazing in silent adoration at the marble which his hands have fashioned. Six finished drawings of the Sleeping Maidens in the Garden Court recall the Briar-rose pictures, and a number of elaborate studies of drapery were designed for the Days of Creation. Whole sheets, again, are covered with studies of helmets and armour, of flowering roses, and babies as lovely as Raphael's own. On one page we find the sleeve of the Angel Gabriel, on another a drawing of a seraph's wing, in which every feather is traced with the most delicate precision.

Side by side with these well-known subjects are studies for pictures which still hang unfinished in the painter's studio, or have never yet been put upon canvas. Such are the Queens who keep watch over the Sleep of Arthur in Avalon, and the beautiful heads of youths and maidens with the most varied emotions depicted on their faces, from the great picture of Love's Wayfaring, upon which the artist is now engaged. Such, too, are the Sirens who seek to lure the Crusaders' bark on to the perilous strand, and the kneeling girls who wait for the Passing of Venus, the beauteous nymph who lives in the Heart of the Lotus, and the "faire Dame" driven by those two grisly villeins, *Sævitia* and *Crudelitas*, from the Masque of Cupid.

Among the finished drawings, we find three important

sets of illustrations, in which all the finest qualities of Sir Edward's art are displayed. Two of these, the admirable designs for Virgil's *Æneid* and for the roundels of Orpheus and Eurydice which decorate a piano, are already well known. The third, which has never been exhibited before, consists of ten subjects forming part of the series lately designed by the painter for the magnificent Chaucer that will ere long issue from the Kelmscott Press. This splendid and long-expected work cannot fail to delight lovers of art. Nowhere has the master's decorative skill, his romantic fancy and beauty of line, been more fully, revealed than in these designs, which are destined to adorn the pages of the old English poet for whom he has so profound and true a sympathy.

And yet most of us will find a charm that is still more rare in the row of portrait-heads, some of which have only been completed within the last few months. These fair women, with the mysterious smile on their lips and the look of infinite sadness in their eyes, these faces, so alike in their type of beauty, so unlike in their endless variety of expression, have all the spiritual refinement of Lionardo's art. Their wistful and sorrowful loveliness lingers in the mind like some old melody, and haunts us long afterwards with its pathetic music.

A few carefully-selected designs remind us of the different branches of decorative art in which the painter's boundless and overflowing fancy has found expression. One of these, the cartoon of David giving Solomon instructions for the building of the Temple, was designed for a stained-glass window in the church of Holy Trinity, Boston, U.S.A. Another, of Christ upon the Cross, calling

the weary and heavy-laden to come to Him, was executed in mosaic for the American Church in Rome, while the designs of Sir Galahad and the Quest of the Holy Grail have been reproduced in tapestry by Mr. William Morris. Another drawing (No. 146), is of especial interest as showing a side of the painter's genius that is only known to his family and intimate friends. This clever sketch of children and quarrelling cats is but one of many grotesque subjects, originally intended for the amusement of his home circle, in which the gifted artist has given free rein to the strong sense of humour that is so marked a feature of his character.

Lastly, in the Book of Flowers, we have a series of small water-colour paintings on subjects suggested by the names of plants. Love-in-the-Mist, Jacob's Ladder, The Star of Bethlehem, each have an appropriate legend. Love-in-a-Tangle is aptly illustrated by a picture of Fair Rosamond in her rose-bower, winding the skein that guides the stranger's footsteps through the maze. With-the-Wind recalls Dante's vision of Paolo and Francesca, clasped in each other's arms and whirled together through space. Wall-Tryst naturally suggests the old story of Pyramus and Thisbe, and False Mercury appears as the god of dreams, showing the sleeping sailor his white cottage on the shore, and the girl who waits for his return under the garden tree. Morning-Glories are angels bringing the sunbeams to scatter the clouds of night. Most-Bitter Moonseed is figured by the enemy who sowed tares among the wheat while men slept. Under the name of Travellers' Joy we have a picture of the Three Kings from the far East, "rejoicing with exceeding great joy" as

they reach the end of their journey, and fall low on their knees before the manger of Bethlehem. Meadow Sweet is the field of white lilies, where Gabriel salutes the handmaid of the Lord with his "Hail, Mary!" and Golden Cup awakens memories of the Holy Grail, that legend which the painter has made especially his own. But no words can describe the wealth of graceful imagery, of lovely colour and tender feeling, which has been lavished on these flower-fancies. Each subject is rendered with the same exquisite charm, each little painting is a poem in itself.

JULIA CARTWRIGHT.

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1. STUDY OF MARY MAGDALEN, IN "MORNING OF THE RESURRECTION."
2. STUDY OF DRAPERY FOR PICTURE, "THE BRIAR ROSE."
3. STUDIES FOR "GOLDEN STAIRS."
4. STUDY FOR DRAPERY OF NIMUE, "MERLIN AND NIMUE."
5. STUDIES OF DRAPERIES FOR PICTURE, "THE GOLDEN STAIRS."
6. STUDIES OF HEADS FOR "THE WHEEL OF FORTUNE," AND OTHERS.
7. STUDIES FOR PICTURE OF "FORTITUDE."
8. STUDY OF HEAD IN UNFINISHED PICTURE, "THE PILGRIM OF LOVE."
9. STUDIES FOR DRAPERY OF ANGELS IN "THE DAYS OF CREATION."
10. TWO HEADS.

11. STUDY FOR HEAD OF MERMAID IN PICTURE, "THE DEPTHS OF THE SEA."
12. STUDY FOR HEAD OF QUEEN IN "ARTHUR IN AVALON."
13. STUDY FOR HEAD IN PICTURE "ARTHUR IN AVALON."
14. STUDIES FOR HANDS.
15. STUDIES OF DRAPERY FOR "THE BRIAR ROSE" SERIES.
16. STUDIES OF ARMOUR.
17. STUDIES OF HEADS FOR "PERSEUS."
18. STUDIES FOR "CAR OF LOVE" AND "JUDGMENT OF PARIS."
19. STUDY OF HEAD FOR ATTENDANTS IN "ARTHUR IN AVALON."
20. SKETCH FOR LADY IN PICTURE, "LE CHANT D'AMOUR"
21. STUDY OF PICTURE OF "FORTITUDE."
22. STUDIES OF DRAPERY FOR "PASSING OF VENUS."
23. STUDIES FOR HELMETS.
24. STUDY IN BLACK AND GOLD.
25. DESIGN FOR DANÆ.
26. STUDIES FOR MOSAIC IN THE AMERICAN CHURCH OF ST PAUL'S AT ROME, "THE TREE OF FORGIVENESS."
27. STUDIES OF ARMOUR FOR "THE BRIAR ROSE" SERIES.
28. STUDIES OF DRAPERY FOR THE GRALE, "PERSEUS" SERIES.
29. STUDY OF ARMOUR.

30. STUDY FOR ANGELS, "MORNING OF THE RESURRECTION."
31. STUDIES OF DRAPERY.
32. STUDY OF A HEAD.
33. STUDIES OF SLEEVES FOR THE ANGEL OF THE  
"ANNUNCIATION."
34. STUDY OF A HEAD.
35. STUDY OF A HEAD OF QUEEN IN PICTURE, "ARTHUR  
IN AVALON."
36. STUDIES FOR HEAD OF DANÆ.
37. STUDY OF A HEAD FOR A PICTURE, "THE MASQUE OF  
CUPID."
38. STUDIES OF TWO HEADS.
39. STUDIES FOR "THE GOLDEN STAIRS."
40. STUDY OF HEAD IN UNFINISHED PICTURE, "THE SIRENS."
41. STUDIES FOR DRAPERY, "THE GOLDEN STAIRS."
42. STUDIES OF DRAPERY FOR FIGURES IN PICTURE, "THE  
PASSING OF VENUS."
43. STUDY OF A HEAD.
44. STUDY FOR ATTENDANT CHILD IN "KING COPHETUA."
45. STUDY FOR THE BEGGAR MAID, "KING COPHETUA."
46. STUDIES OF CHILDREN FOR BRONZE FIGURES IN A PICTURE.
47. STUDIES OF CHILDREN.

48. STUDIES OF HEADS.
49. STUDIES OF HANDS FOR PICTURE OF "DAYS OF CREATION."
50. DESIGN FOR EMBROIDERY, "THE HEART OF THE LOTOS."
51. STUDY OF HEAD FOR PICTURE, "THE MARRIAGE OF PSYCHE."
52. STUDY FOR HEAD OF ANGEL IN PICTURE OF "SANGRAIL."
53. STUDY FOR PICTURE OF "THE SIRENS."
54. RAPE OF PROSERPINE.
55. STUDY OF HEAD FOR PICTURE, "MARRIAGE OF PSYCHE."
56. STUDIES OF CHILDREN.
- 56A. STUDIES FOR DRAPERY IN "GOLDEN STAIRS" AND "ROSE BRIAR."
57. DESIGN FOR STAINED GLASS IN CHURCH OF HOLY TRINITY, BOSTON, U.S.A. DAVID INSTRUCTING SOLOMON ABOUT THE BUILDING OF THE TEMPLE.
- 57A. STUDY OF DRAPERY FOR FIGURE OF "RICHESS" IN "ROMANCE OF THE ROSE."
58. STUDY OF HEAD FOR UNFINISHED PICTURE.
59. STUDY FOR HEAD OF QUEEN IN PICTURE, "ARTHUR IN AVALON."
60. STUDY FOR HEAD IN PICTURE, "LOVE'S WAYFARING."

61. STUDY OF HAIR.
62. STUDY OF HEAD FOR ATTENDANTS IN PICTURE, "ARTHUR IN AVALON."
- 62A. STUDIES OF CHILDREN.
63. STUDY FOR HEAD IN PICTURE, "THE MARRIAGE OF PSYCHE."
64. STUDY OF HEAD.
65. STUDIES FOR HEAD OF MEDUSA, IN "PERSEUS" SERIES.
66. STUDY OF A HEAD.
67. STUDIES OF DRAPERY FOR "ARTHUR IN AVALON."
68. STUDY FOR FIGURE OF "JUSTICE."
69. STUDY OF A HEAD FOR THE "PERSEUS" SERIES.
70. STUDY OF HEAD FOR "ARTHUR IN AVALON."
71. STUDIES OF HEADS FOR "THE MASQUE OF CUPID."
72. STUDY OF HAIR FOR "BRIAR ROSE" SERIES.
73. STUDY OF HAIR AND HEAD-DRESS.
74. STUDY FOR FIGURE OF LOVE IN "CHANT D'AMOUR."
75. STUDY OF A HEAD.
76. STUDY OF HEAD FOR PICTURE, "THE CAR OF LOVE."
77. STUDIES FOR HANDS IN "THE DAYS OF CREATION,"  
"MERLIN AND NIMUE."
78. STUDY OF A HEAD.

79. STUDY FOR DRAPERY.
80. STUDY OF GORGON FOR "PERSEUS" SERIES.
81. STUDY FOR MERMAID IN "THE DEPTHS OF THE SEA.
82. STUDIES OF HEADS.
83. STUDY OF A HEAD IN "THE BRIAR ROSE."
84. STUDY FOR WOOD SPIRIT.
85. STUDY FOR HELMET IN "PERSEUS" SERIES.
86. STUDY FOR ST. JOSEPH IN PICTURE, "THE STAR OF BETHLEHEM."
- 87-92. SIX STUDIES FOR THE "BRIAR ROSE."
93. STUDY OF HELMET IN "PERSEUS" SERIES.
94. STUDY FOR SEA MONSTER IN "PERSEUS" SERIES.
95. TWO STUDIES OF HEADS AND STUDY FOR "THE GOLDEN STAIRS."
96. STUDIES OF HEADS.
- 97-98. DESIGNS FOR INITIAL LETTERS IN AN ILLUMINATED VIRGIL.
99. STUDY FOR FIGURE OF HELEN IN PICTURE, "FALL OF TROY."
100. DESIGNS FOR THE XII. BOOKS OF THE ÆNEID.
101. STUDY FOR PICTURE OF "THE SIRENS."
102. DESIGNS FOR THE XII. BOOKS OF THE ÆNEID.

103. STUDIES OF HANDS FOR PICTURE OF "DAYS OF CREATION."
104. STUDY FOR ANDROMEDA AND FIGURE IN "THE WHEEL OF FORTUNE."
105. DESIGNS FOR THE XII. BOOKS OF THE ÆNEID.
106. STUDY OF A HEAD FOR "THE GARLAND."
107. DESIGNS FOR INITIAL LETTERS IN AN ILLUMINATED VIRGIL.
108. DESIGNS FOR INITIAL LETTERS IN AN ILLUMINATED VIRGIL.
109. TWO STUDIES: (i.) HEAD OF MEDUSA; (ii.) BLIND LOVE.
110. STUDIES OF FEET FOR "THE GOLDEN STAIRS."
111. STUDY OF HEAD FOR MERMAID IN "THE DEPTHS OF THE SEA."
112. STUDIES FOR "THE GOLDEN STAIRS."
113. STUDIES FOR PYGMALION.
114. STUDY OF WINGS.
- 115-124 DESIGNS FOR THE "KELMSCOTT PRESS" EDITION OF CHAUCER, CONTAINING EIGHTY DRAWINGS
  - (i.) THE PRIORESS'S TALE.
  - (ii.) THESEUS AND THE LABYRINTH.
  - (iii.) ROMANCE OF THE ROSE.
  - (iv.) THE BRAZEN HORSE

115-124. DESIGNS FOR THE "KELMSCOTT PRESS" EDITION  
OF CHAUCER—*continued*.

- (v.) STORY OF GRISELDA.
- (vi.) ROMANCE OF THE ROSE.
- (vii.) ROMANCE OF THE ROSE.
- (viii.) ROMANCE OF THE ROSE.
- (ix.) THE WHIRLING HOUSE, FROM "THE HOUSE OF FAME."
- (x.) THE BURNING OF TROY.

125-134. THE STORY OF ORPHEUS.

- (i.) THE GARDEN.
- (ii.) THE GARDEN POISONED.
- (iii.) THE GATE OF HELL.
- (iv.) THE DOOR-KEEPER.
- (v.) ACROSS THE FLAMES.
- (vi.) ACROSS THE FLAMES.
- (vii.) THE HOUSE OF PLUTO.
- (viii.) THE REGAINED LOST.
- (ix.) THE REGAINED LOST.
- (x.) THE REGAINED LOST.

135. STUDIES FOR FEET OF BEGGAR MAID AND ATTENDANT  
CHILDREN IN "KING COPHETUA."

136. SKETCH IN GOLD.

137. STUDIES FOR DRAPERY OF "L'AMANT" IN THE "ROMANCE OF THE ROSE."
138. STUDY OF ARMOUR FOR THE "PERSEUS" SERIES.
139. HOPE.
140. STUDY OF LILIES.
141. A STUDY.
142. STUDIES FOR PICTURE OF "THE GOLDEN STAIRS."
143. STUDY OF WINGS.
144. STUDIES FOR TAPESTRIES OF THE "MORT D'ARTHUR."
145. STUDY OF A WING.
146. CHILDREN AND CATS.
147. STUDIES OF HEADS.
148. STUDY FOR A PICTURE, "THE CHALLENGE IN THE WILDERNESS."